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GRILL FLAME

PROGRAM

SESSION REPORT

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GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC61

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cueing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CC61

TIME

#66 This will be a remote viewing session (edited for security).

PAUSE

For the past few minutes, you have studied a photograph of Clair Barnes. Focus your attention now on Barnes. Relax and concentrate. Locate Barnes. Move to the area with Barnes. Become aware of the surroundings and describe the area to me.

#1 See a large...ah...window. See a wide hallway. There's a window just down this...(mumble) hallway. This ah...see a...a wall that's got ah...some kind of wood paneling on it, half way up. It's in the hallway. There's ah...there's a deadend to the hallway. There's ah...

#66 Describe the hallway to me a little more.

#1 It's a deadend hallway.

#66 And the walls again.

#1 The wall with a...the rooms behind it. It's got ah...some kind of paneling coming half way up.

#66 OK, and how is the hallway lit?

#1 There's ah...very little light in the hallway. There's ah...appears to be kind of a...looks like a small light at each end, and there's a...looks like a row...a row of three...three rooms. The ah...insides of the rooms...he's in the end room. There's a...what appears to be two...two beds in the...the room he's in but he's in the room by himself. The room's all white; white walls, white ceiling. There's ah...there's ah...there's wall windows. Have to wait a second, I'm ah...having a little trouble here.

+05

#66 OK

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PAUSE

#1 There's a...see a "S" turn in the hallway. I went in, saw a zigzag. Get the impression that there's a...some kind of a door on the outside on my right, and the hallway's (mumble) door (mumble) corridor.

#66 What floor is this hallway on?

#1 It's on the second floor. I'm a little dis-oriented. I see a staircase; I'm looking down a staircase. I get an impression it's somewhere by the end of the corridor. This building is gray.

#66 OK, search the immediate area for other personnel.

#1 There's ah...there's two...two people in the next room.

#66 Describe these people to me.

#1 One's got glasses and a beard and a (mumble) short haircut; he's not a very big person, maybe 5'4 and he's got ah...ah...brown hair and his beard's a little darker than his hair.

#66 OK, look at him very carefully for a minute now without reporting to me; just look at him very carefully so you might be able to recognize him latter. When you feel you can recognize him, then tell me about the other individual.

PAUSE

+11 #1 The other...other person has got a...small... small part of his hair in the front and his hair line is very receded and ah...looks like he's on the verge...ah...of losing most of his hair on the front and he's got a mustache. He's kind of stocky, maybe 5'6, about 200 pounds; not a lot of fat, just a very stocky person.

#66 OK, take a minute to look at him so you might be able to remember him.

PAUSE

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- #66 Alright, move now from the area where these individuals are; move from that area to the exit of the building, moving in a normal manner, describing as you go. How would I get from where these individuals are to the exits of the building?
- +15 #1 There's ah...let's see. All I see a corridor; I'm going down a corridor and there's a right turn through a double doors, and there's ah...there's a funny wall in the front of me (mumble) as I make my right turn, it's on my left. It's kind of a corrugated wall or something; curtain wall. There's a small area on my right as I go down (mumble) corridor it's like a visitor center area or something; a place for receiving...receiving people. There's another set of doors and it bends to the left a little bit and there's a large open area with doors on my left; it's like...ah...many seats behind the doors. There's a...
- #66 Focus your attention on moving towards the exit.
- #1 (Mumble) Think it's on my right; my right hand side. Ah...it's a simple exit; it's ah...two doors that open out, slightly recessed and there's a stone steps; like two steps, and it's ah...like a court yard in front. There's ah...building's gray and it's two stories. Get the impression it's three stories when I'm inside and it looks like two stories outside.
- #66 Move up in the air so that you might look down and describe the shape of the building.
- +18 #1 Looks like a backwards "F"...sort of a backwards "F." The ah...backwards "F" is buried in a gray square shape. The roof looks flat. Ah...it's got a....garden by one side. There's a...there's ah...something wrong with the top right corner of the "F." It's different there, the shape, it's indented a little bit. I'm getting a large cross pattern on the front.
- #66 OK, and once again now, what floor is Barnes located on?
- #1 I get the impression that it's...it's the second floor.

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#66 OK.

#1 There's ah...the gray...the gray area I think is... ah...the building, and ah...the "F" shape is ah... maybe the outline of the walk around it. It's very strange. I see trees, like a garden or something (mumble). I have ahmm...I've a hard time telling what part is building and what part is walk, but I remember the designs...(mumble).

#66 Alright. I have no further questions about this target. If there's anything you'd like to add, do so now.

+22 #1 Yes. There's ah...there's funny looking windows in the hallway across from the rooms. They look like they have broken glass patterns when the light hits them.

#66 OK. Anything else you'd like to add.

#1 Ah.

#66 OK, can you draw for me these impressions you have of this area?

#1 Page 1. I get the impression that there was this wide hallway that had some kind of shape at the end of it like this; like a zigzag or something and somewhere...somewhere in this side of the zigzag where the arrow is there was a door. And there was a...the reason why I got the...that impression is there was a...like a exit light that was making quite a great deal of light in this corner of the hallway. Call it exit "L." There's an exit light there. And this is a deadend; this hallway was a deadend down here, and down here on the deadend was a room and another room and another room. I got the impression of ah...like two bed type things like this with ah...Barnes being where the "X" and the circle is, and this one being empty; and then two in this room that were occupied. I'll just put a "X" on the two that are occupied. The rooms are all white and there appeared to be two very small windows in these rooms, like this. And ah...the guy with the beard is labeled with an arrow and the guy with the receding hair line is labeled with an arrow, and the ah...ah...there's like a light at each end although at the end were the...I sensed

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there was an exit door of some sort; there might have been no light there, that might have been light just from the exit door, but to get out you had to proceed in a direction of...of the out arrow that I drew here, and then ah...I get the impression of going out - Page 2 - going out was ah...going down a corridor and going through a... ah...double door affair and making a right onto another corridor in the direction of the arrow. As you make the right, for some reason going towards this intersection, I got the impression there was a wall straight ahead, but after making the right I got an impression on the left of a corrugated type shape; a sawtooth type; I don't know how to explain that; an accordion shape wall, and on the right I got the impression there was a...ah...visitor area, and then the corridor went around to the left through another set of double doors into a reception area, and that the exit was to your right of that somewhere...the exit to the building. And to the left I got impression of doors...some...somewhere back over to the left. And a lot of seats behind these doors...I don't know why, just an impression. And...ah...Page 3, I got an impression of ah...three stories while I was inside and two stories while I was outside. The ah...

- #66 Excuse me, can I ask you a question here? Can I interrupt you?
- #1 Yea.
- #66 I noticed in 2 you drew this reception area and you do an arc; are you telling me this is a circular area or you don't know or what?
- #1 I don't know. I get the ah...I get the impression that there's curvature to that reception area... you know, I don't know whether it's full, perfect arc, whether it's a full circle, whether it's a half moon shape; it's just an impression I have that this is a circ...there's something curv... there's some curvator in that area.
- #66 OK, this is...see, this is what I didn't understand from your drawing, whether you were just being vague because you didn't see that area or you definitely want to say there's curvature.

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#1 No, I have a distinct impression that there's curvature to that area for some reason. Ah...the ah...the ah...the exit area...the exit door itself, I got an impression of a...a recess in the building wall with ah...two stone steps coming out and double doors. I don't know what kind of doors there were; it was like I was looking through it... you know...like they weren't really there; I was just looking through the double doors. Page 3 - the ah...also, I got an impression of ah...you know how when you look down the edge of a building that's made out of brick, you get a pattern, like a...a flat zigzag pattern, I got this kind of patter, I'll write pattern next to it. On the right corner of the building, I just get an impression that pattern, but I...I felt like the building was gray for some reason. It could be painted brick or something. Page 4 - you asked about the shape of the building and I'm gonna draw what I see in my mind as the... the outlines, but I gotta be clear about the fact that the ah...I'm not sure if part of that's walk way around the building; you know, I'm not sure which part of these lines is the building and which part of these lines is the walk way or whatever, they just kind of all blended together. I just got an impression of a backwards "F" sitting on a black thing, and I don't...there was a garden area over here, so I don't know if this...I'll darken in the black area. I don't know if the black area is the outline of the roof, with the "F" being a walk way or if the "F" is the...the roof outline and the black being a walk way, or... you know...it's just...the pattern is there...it's... I get a clear impression of the pattern, but I'm not really sure what's roof and what isn't. I don't know how to explain that. It's like they blended together, maybe it's two buildings connected. But the roof was flat. I guess that's about it, really.

#66 OK, anything you feel you want to add.

#1 Oh, yea, you just reminded me of something. I get the impression that, in the corridor, this will Page 6 - 5, I'm sorry. In the corridor where the rooms are, on the hallway side, I get the impression there was some small windows, but there was ah... the glass, if it was glass in the windows, is not broken, but I got the impression that there was a pattern there like broken glass. You know the way

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glass breaks into shards. I got this shard like impression which I'll draw as just a bunch of triangles in a square, but I got an impression that this window had broken shard type designs in it. I'll label this window in hallway.

#66 OK, anything else?

#1 Nope, that's all.

#6.5 OK, we're back here. During your session #1, you said that there were a couple people that you might be able to identify if you look at some photographs, OK, so I'm gonna show you some photographs; we'll put this on hold while we run through all the photographs and then we'll come back on; if you have any comments about them, we'll do it. OK?

#1 OK, good.

#6.5 OK, during the session you described a couple of people. OK, now I've asked you to look at some photographs, you've now reviewed the photographs, and you picked up ah...you picked out a couple of photos here, you don't know the names of either one of the individuals, that correct?

#1 Uh ha.

#6.5 OK. I want you to look at this first one and tell me why you selected him?

#1 I selected him because the...the...his frame, this build is approximate height as evidenced by the picture, and ah...the beard, and...and...just the way he looks is why I picked him. I'm not sure, the hair is different though, and ah...I would be about half sure of that one.

#6.5 How confident are you of this identification.

#1 Uhm...not as confident of this one as I am the other one. I, you know, I just feel like that's the person.

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#6.5 OK. The name of this individual is Donald J. Cooke. OK? OK, fine. Alright, the other gentlemen that you identified is...is the one I'm holding in this photograph.

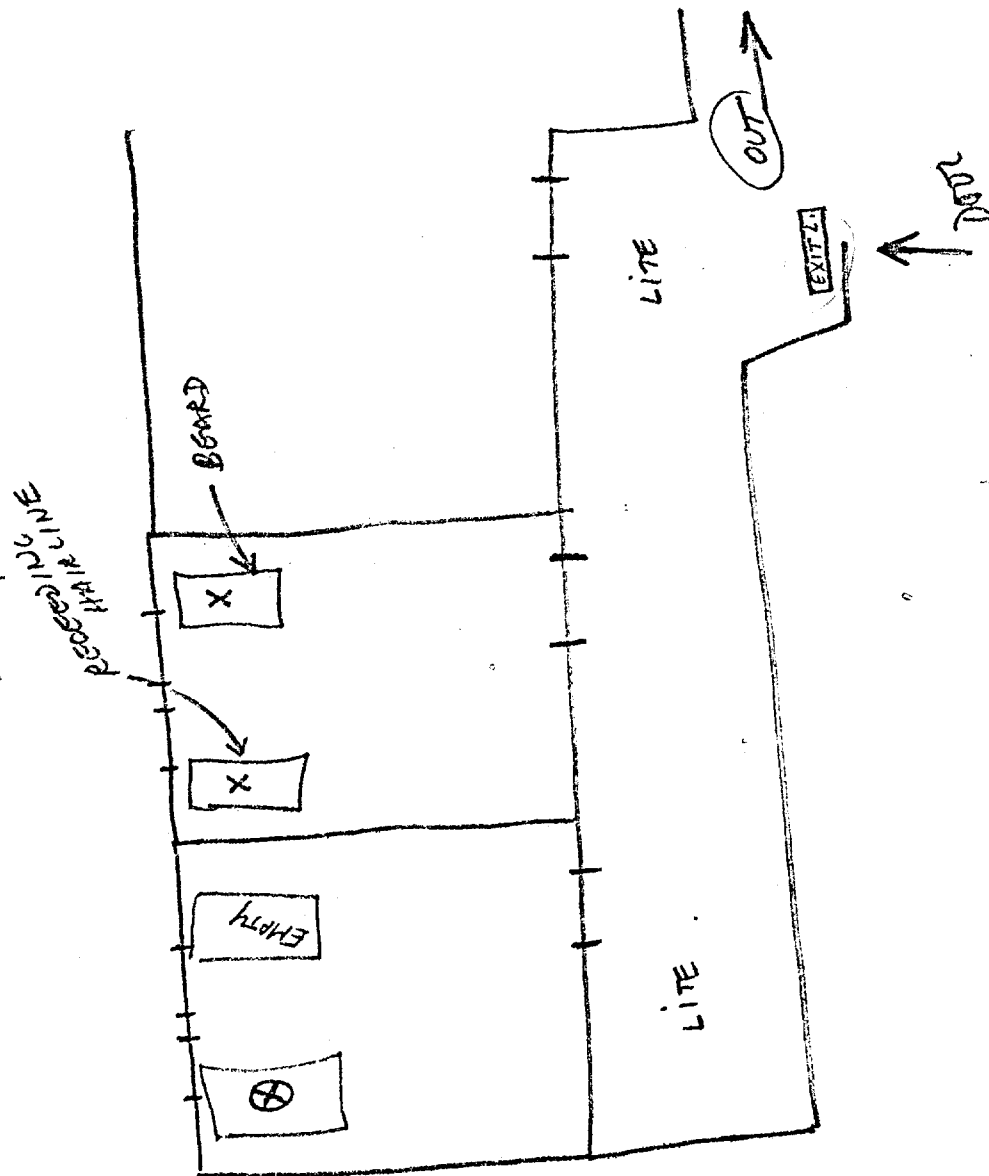
#1 Yes. And that...I'm really sure that that's one of the people in the...in the...ah...second room marked with the "X" on Page 1 of the drawings, and the reason why is the hair line is very accurate, what I was...the impressions I was getting. The build, the weight, the age, the glasses, the nose, the mouth structure; everything looks very...very much like... I would say that's a positive identification.

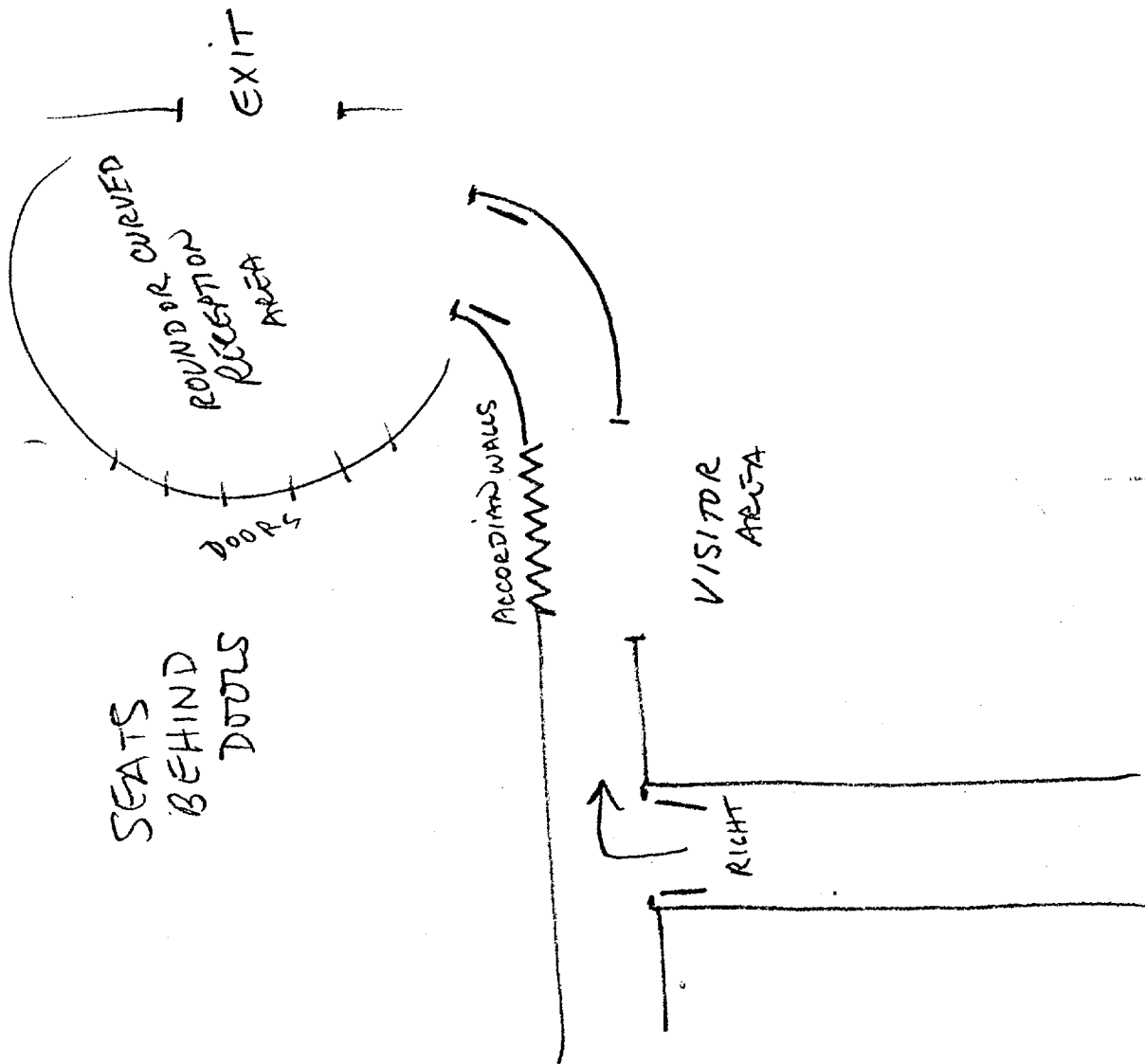
#6.5 A positive identification, then? OK. OK, the name on the back of this photo is Richard H. Morefield. OK, good. Anything else you want to add at this time?

#1 No.

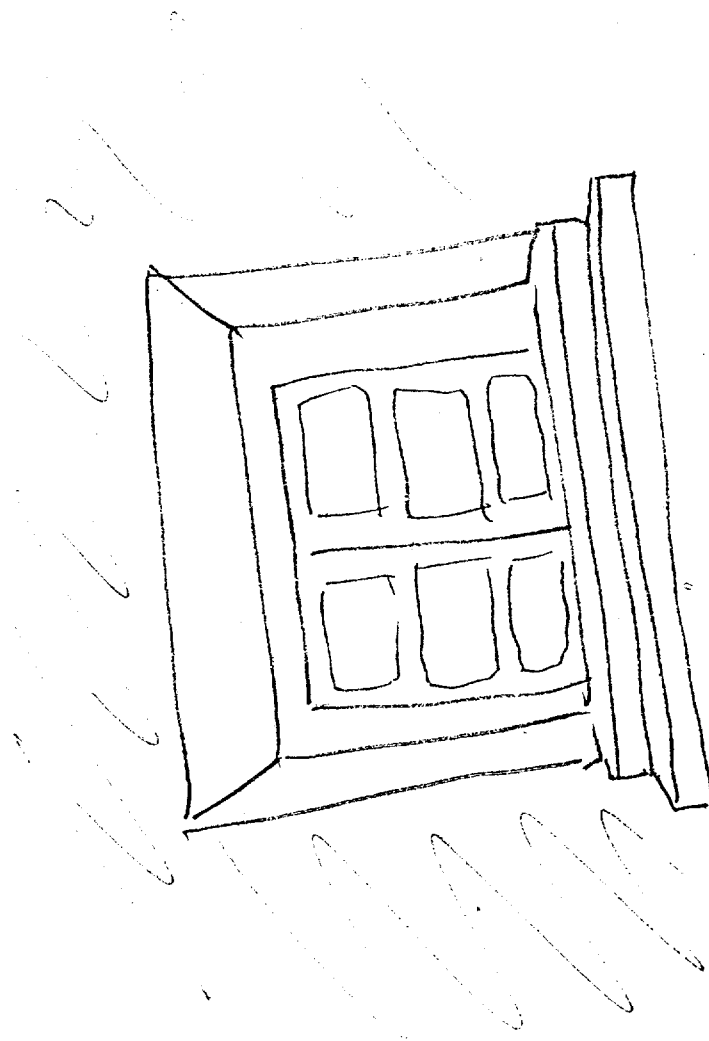
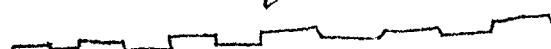
#6.5 OK, that's it then. Thankyou.

TAB

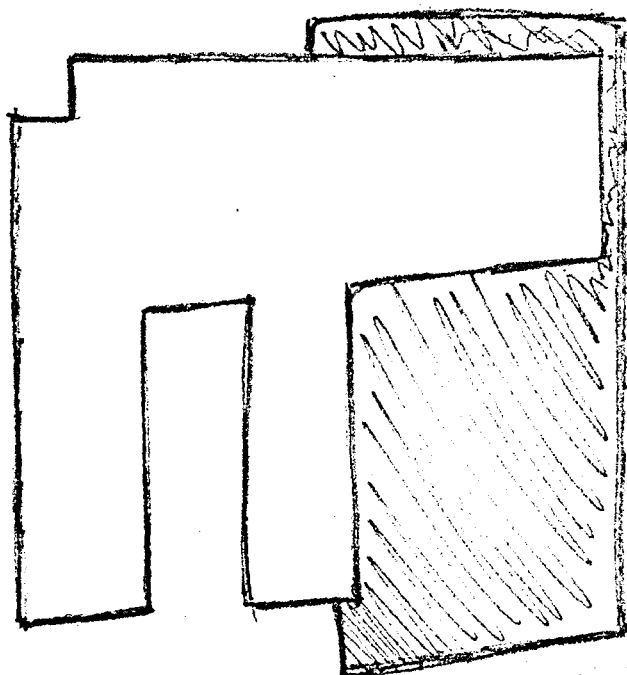




PATTERN
RIGHT CORNER

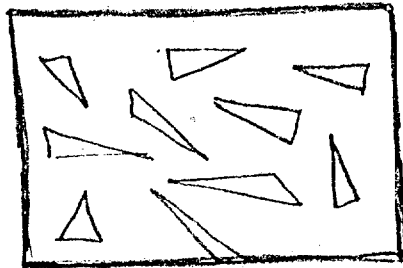


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1954

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WINDOW
IN
HALLWAY

TAB

TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION CC61

1. (S) The viewer has been exposed to open source news media information, classified overhead imagery and photographs of many of the hostage personnel. He knew he would be working against the hostage situation in Iran.
2. (S) At the time of the session, the viewer was told that he would be trying to locate Clair C. Barnes. The viewer was shown the attached photograph and was asked to locate and describe the surroundings of the individual in the photo.

ADMIN NOTE: This is the first time this viewer has attempted to locate BARNES. See also session CC57.

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